

1) ~~Th. d. Ps. G. M. C. f. d. d. f. d. d.~~
2) ~~Th. d. Ps. G. M. C. f. d. d. f. d. d.~~
Dalln, und mir meine Kunst gibt, d. d. d.

Mus. 456/17
7348

108.

33.

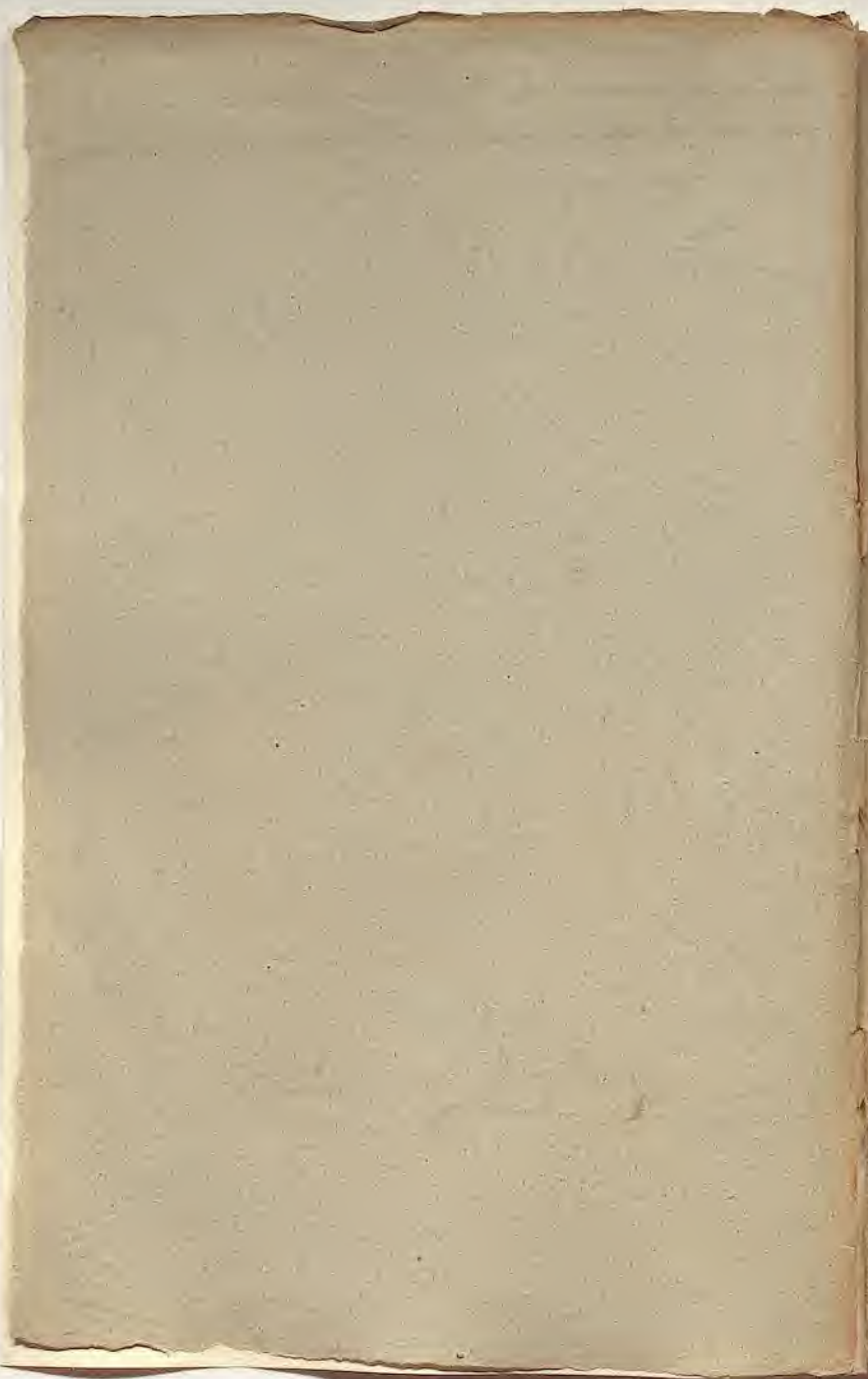
17

Gravestone

Mus 7348

Partitur

M. Juni 1735 27te Befugung.



Fest. Trin: adms.

J. R. E. M. Sun: Wye. 5.

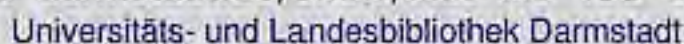
Handwritten musical score for "Der Herr ist unser Gott" by Johann Sebastian Bach. The score is written on ten staves, featuring vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violin I, Violin II, Viola, Cello, Double Bass). The music is in G major and 4/4 time. The lyrics are in German, and the score includes a repeat sign and a "Coda" marking.

Handwritten musical score on a single page, featuring multiple staves with notes and rests. The notation is in a historical style, likely from the 18th or 19th century. The first system includes a treble clef and a key signature of one sharp (F#).

Continuation of the handwritten musical score, showing several staves of music. The notation includes various note values and rests, typical of the period.

Continuation of the handwritten musical score, featuring staves with notes and rests. The notation is consistent with the previous systems.

Continuation of the handwritten musical score, showing staves with notes and rests. The notation includes various note values and rests, typical of the period.



Handwritten musical score on aged paper, featuring multiple staves with musical notation and lyrics. The lyrics are in German and include the following phrases:

zu leiblich Nahen zu leiblich Nahen zu
zu die glück sein soll stehen
S. Lorenz
S. Lorenz
S. Lorenz

Handwritten musical score on a single page, featuring ten staves. The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like 'p' (piano). The manuscript is written in a historical style, likely from the 18th or 19th century.

Continuation of the handwritten musical score, showing staves 11 through 19. The notation continues with complex rhythmic patterns and includes some handwritten text in German, such as "Lied mit dem" and "Lied mit dem".

Continuation of the handwritten musical score, showing staves 20 through 28. The notation includes various musical symbols and some handwritten text in German, such as "Lied mit dem" and "Lied mit dem".

A handwritten musical score for the song 'The Rose Tree'. The score is written on ten staves. The first three staves are for vocal parts, each beginning with a treble clef and a common time signature 'C'. The next three staves are for piano accompaniment, each beginning with a treble clef and a common time signature 'C'. The final four staves are for a second vocal part, each beginning with a bass clef and a common time signature 'C'. The music is written in a cursive, handwritten style. The lyrics 'The Rose Tree' are written below the first vocal staff. The lyrics 'and now' are written below the fourth vocal staff. The score ends with a double bar line and a final chord symbol.

[illegible]

Handwritten musical score for the hymn "Ich hab' in tiefen im gläubigen Glauben". The score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody is written in a cursive, handwritten style. The lyrics are written below the staff in a similar cursive hand. The text reads: "Ich hab' in tiefen im gläubigen Glauben, / Ich hab' in tiefen im gläubigen Glauben." The score consists of two measures, each followed by a double bar line.

Choral. v 2.
Org. & 2nd vocal lines
L. & Cps

Coli Des Glona

168
33

Alles, was uns mein Leben
gibt, das ist.

a

2

Corn:

Symp. I. A. H. D.

2

Flaut. Fr.

2

Violin.

Viola

Canto

Alto

Tenore

Barso

Fest: Trin:

Wys.

ad

Wys.

e

Continuo.

Continuo.

alleg. molto meno r.

Large staccato.

Lebhaft r.

The image shows a page from a handwritten musical manuscript. At the top, the word "Continuo." is written in a cursive hand. Below it, there are ten staves of music. The first staff begins with the tempo marking "alleg. molto meno r." and the second with "Large staccato." and the third with "Lebhaft r." The music is written in a single system, with various note values, rests, and dynamic markings. The paper is aged and slightly discolored.

Choral. Largo.

Gile, muf

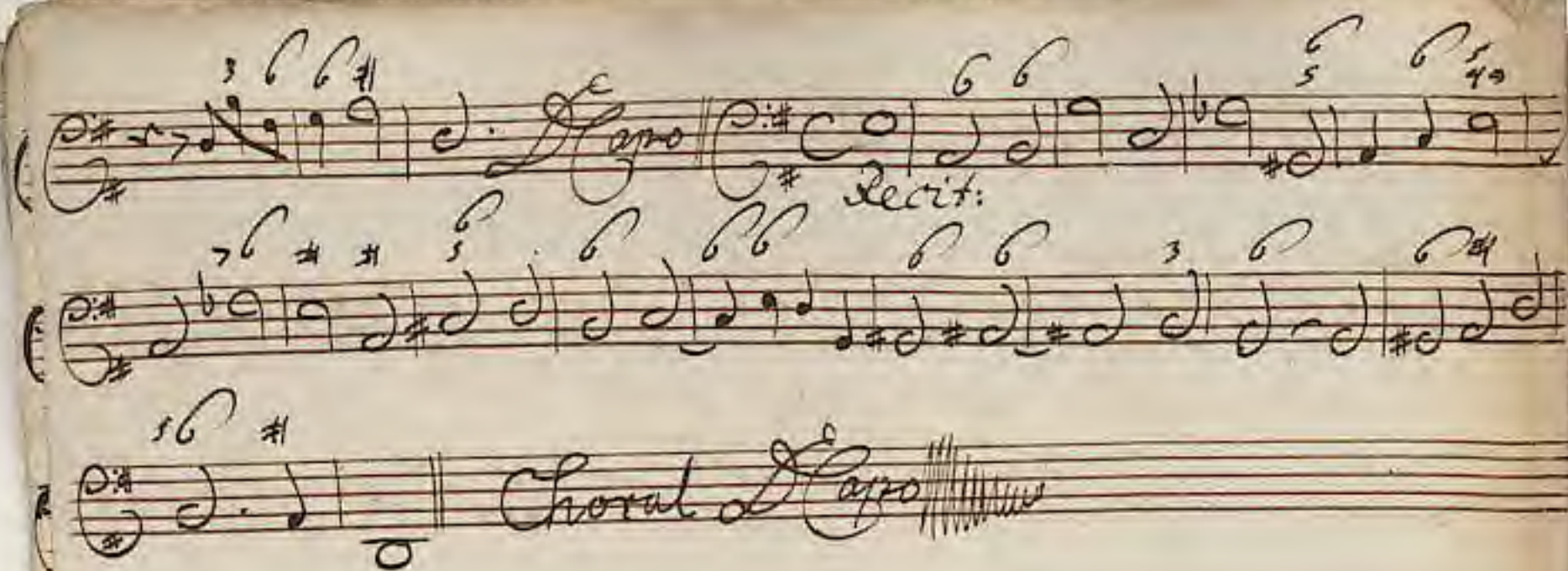
Adagio

Recit.

Vivace.

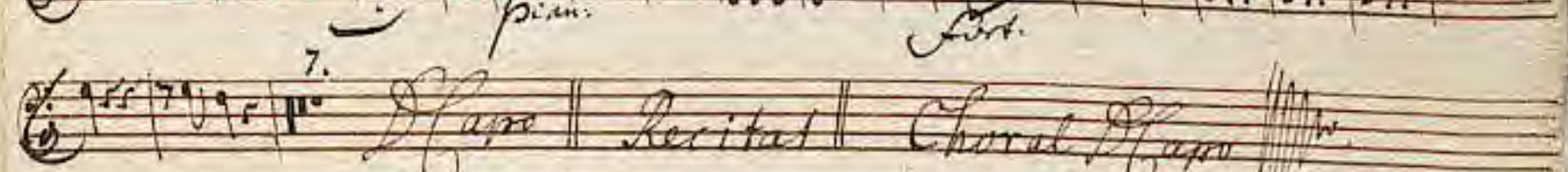
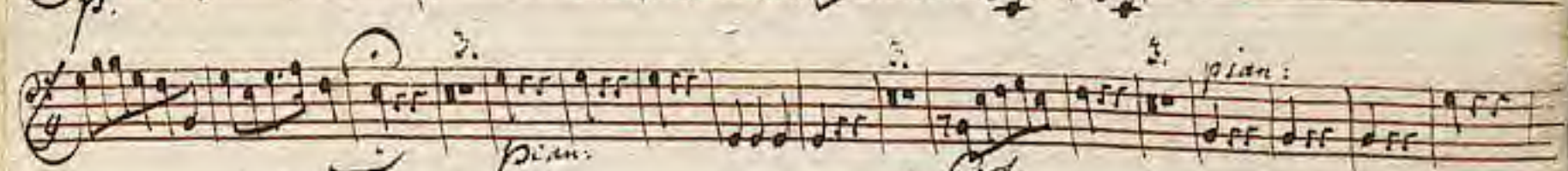
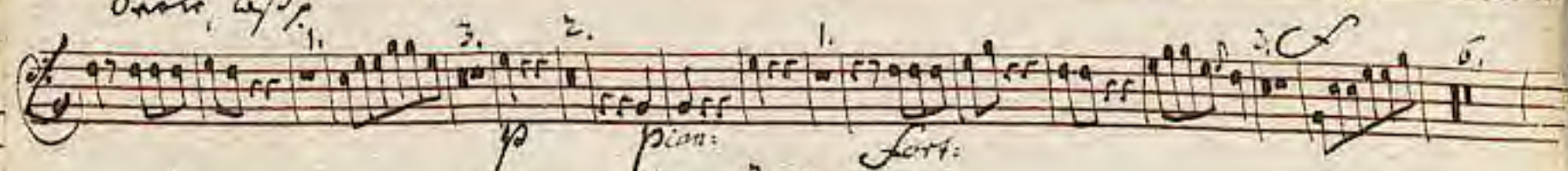
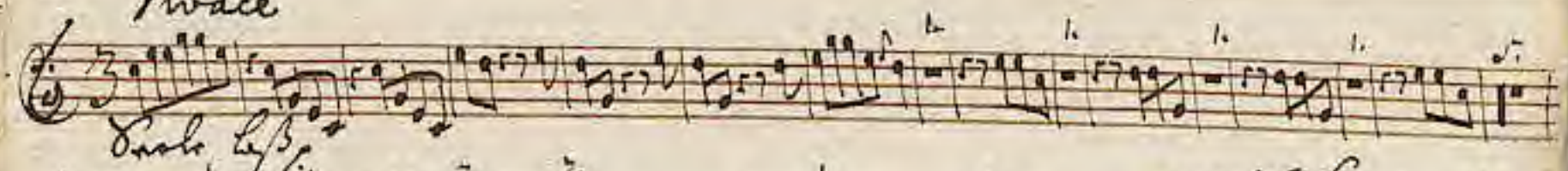
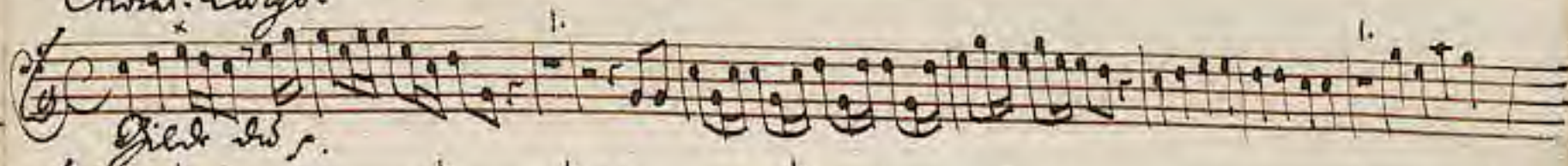
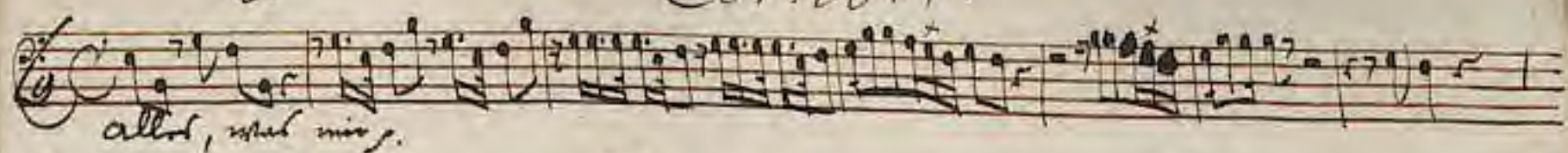
Rehe, luf

The image shows a page from a handwritten musical manuscript. The paper is aged and slightly discolored. The music is written on ten staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a tempo marking 'Choral. Largo.' followed by the word 'Adagio'. The second staff has the text 'Gile, muf' written below it. The third staff continues the musical notation. The fourth staff has a 'Recit.' marking. The fifth staff has a 'Vivace.' marking. The sixth staff has the text 'Rehe, luf' written below it. The remaining staves continue the musical composition with various notes, rests, and dynamic markings like 'p' (piano). The handwriting is in dark ink, and the notation includes many accidentals and fingerings.



G.

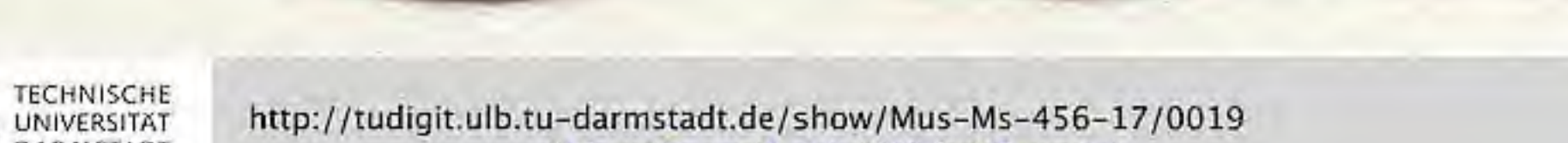
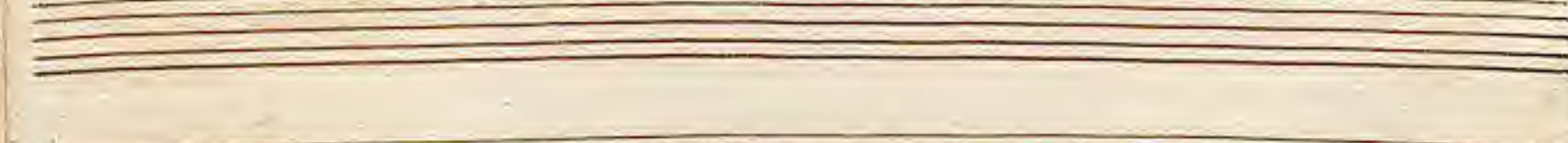
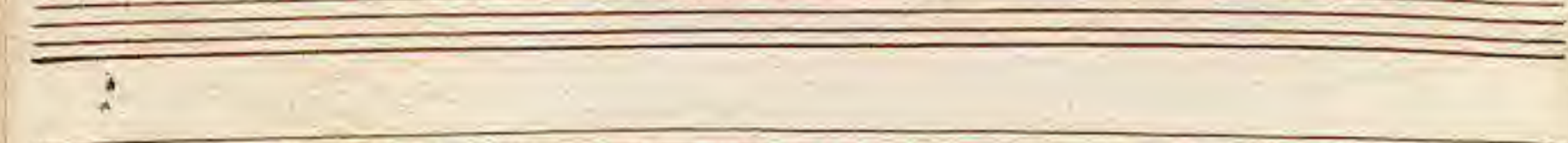
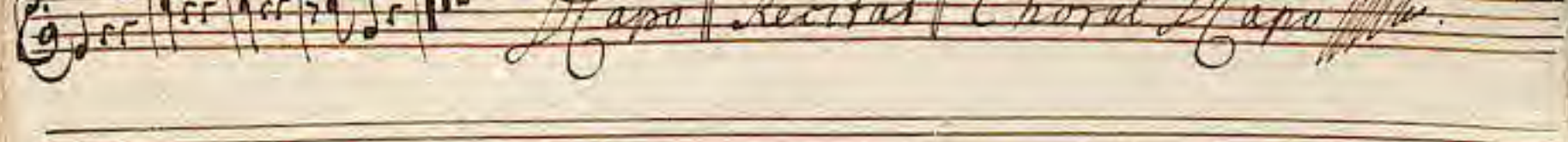
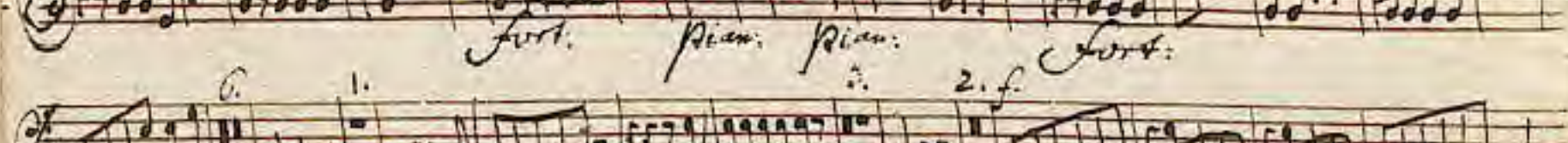
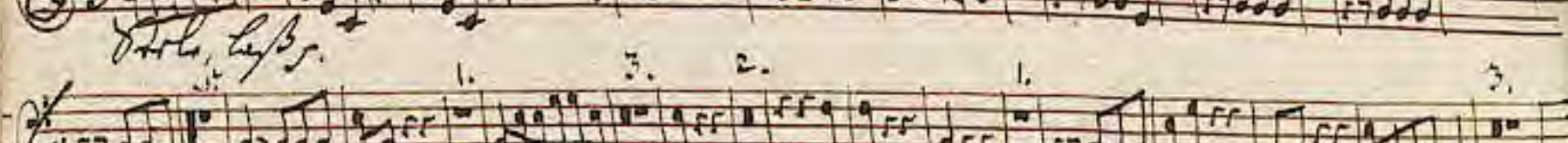
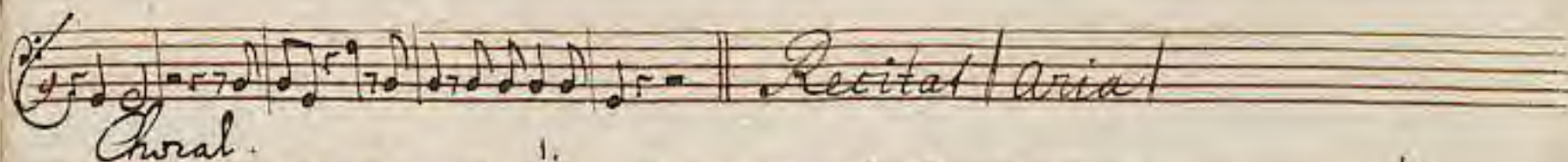
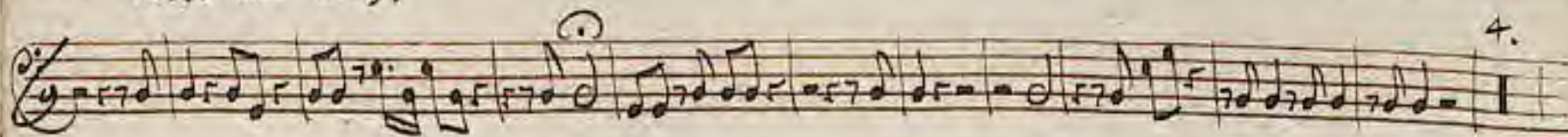
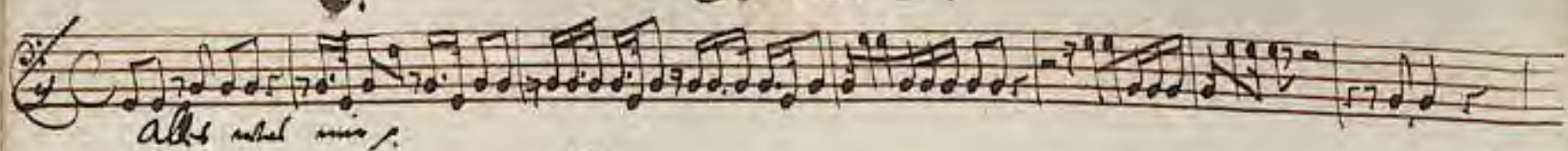
Corno. 1.





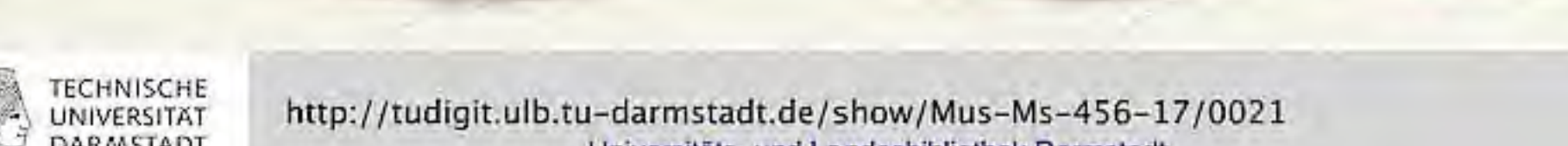
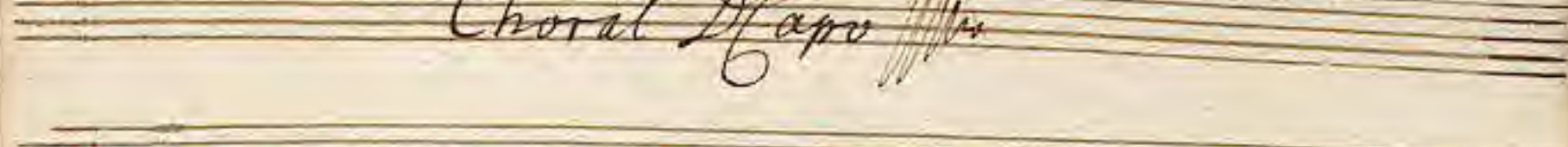
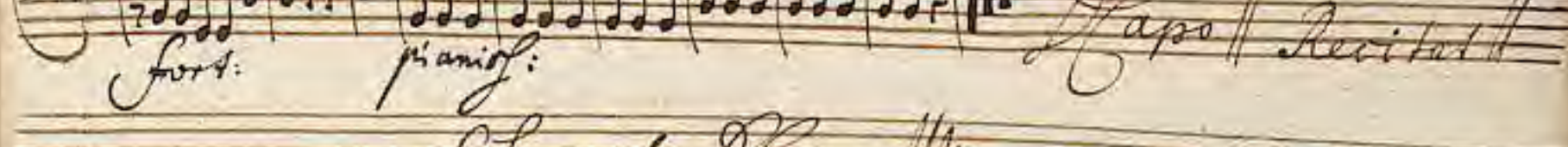
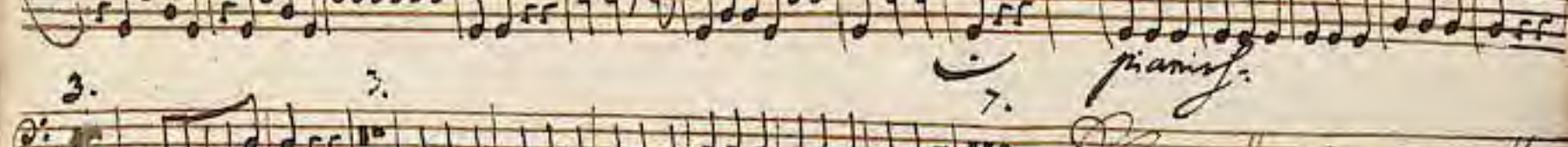
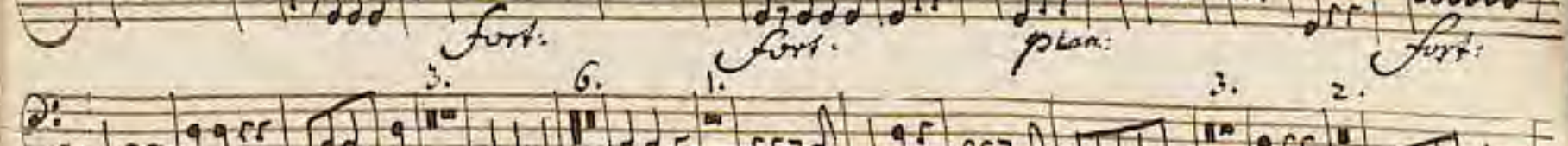
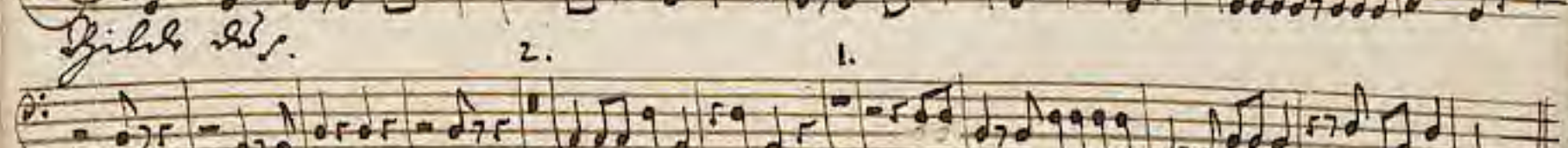
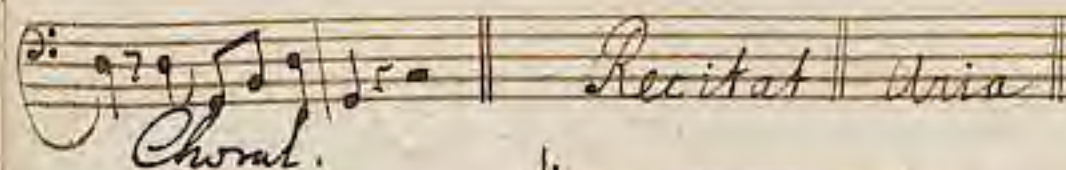
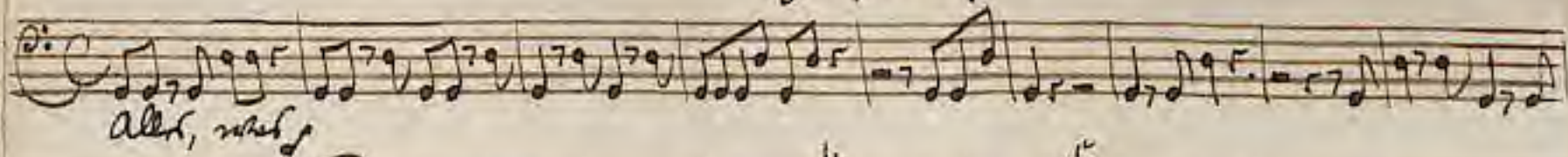
9.

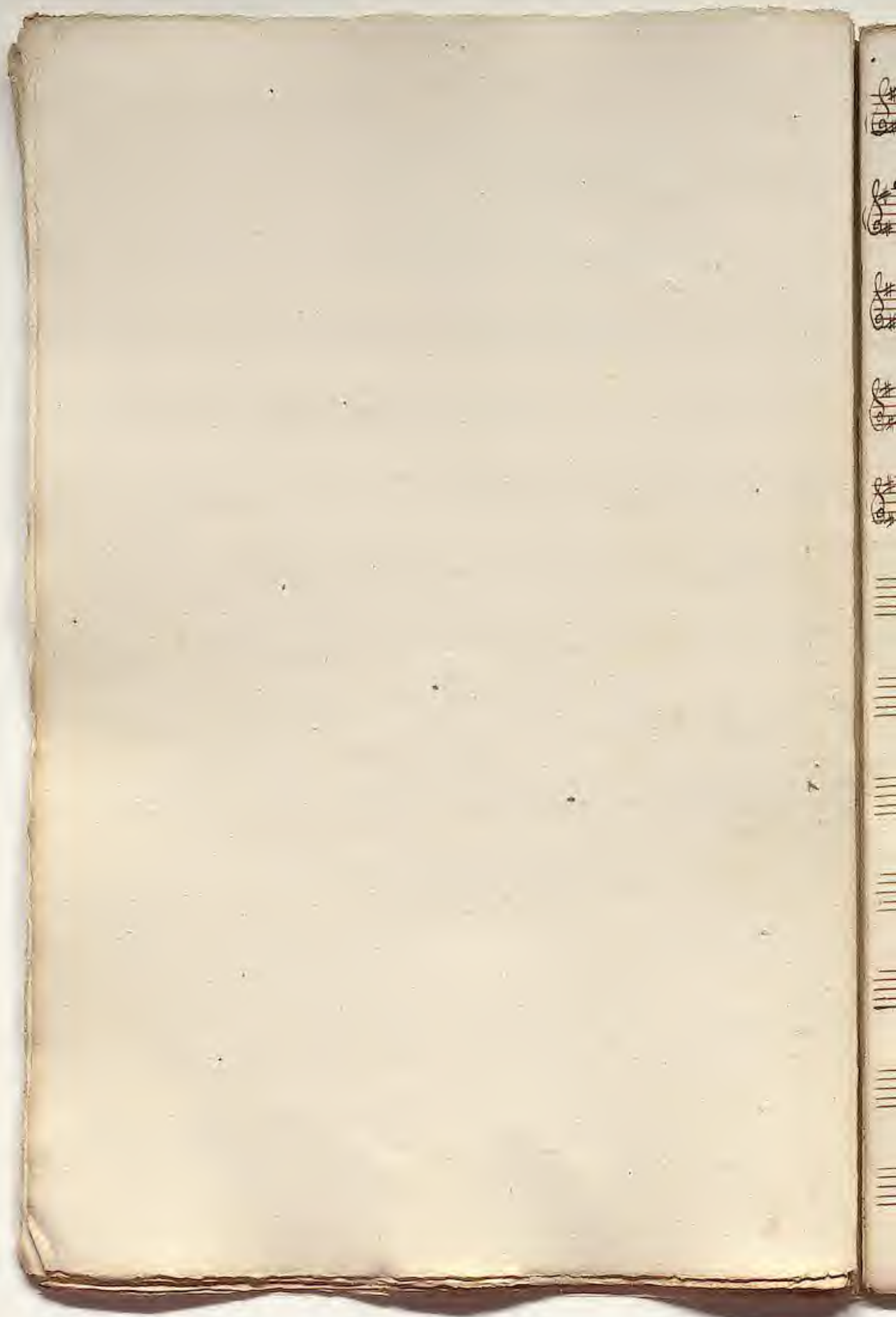
Corno 2.



G. A. H. D.

Tympan.





Largo. Choral.

Ständ-L. 1.



Recit: || Aria. || Recit: || Choral Da Capo ||



Choral. Largo.

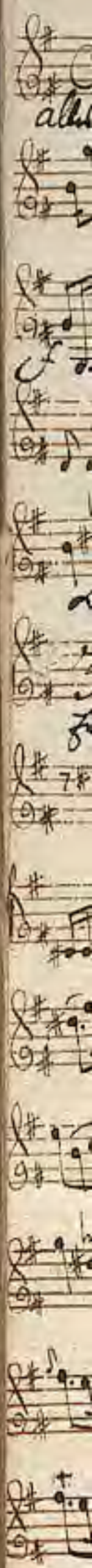
Flaut. Fr. 2.

Gild. b.p.



Recit.: Aria. Recit.: Choral Da Capo





Violino. 1.

Violino. 1.

Handwritten musical score for Violino 1. The score is written on ten staves. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first staff has the tempo marking "allegro" and the dynamic "piano". The second staff has the dynamic "piano". The third staff has the dynamic "piano". The fourth staff has the dynamic "piano". The fifth staff has the dynamic "piano". The sixth staff has the dynamic "piano". The seventh staff has the dynamic "piano". The eighth staff has the dynamic "piano". The ninth staff has the dynamic "piano". The tenth staff has the dynamic "piano". The score includes various musical notations such as notes, rests, and accidentals. It also includes tempo markings like "allegro" and "Largo", and dynamic markings like "piano" and "pianissimo". The score ends with a double bar line and the word "Fine".

allegro

piano

piano

piano

piano

piano

piano

piano

piano

piano

Largo

Adagio

pianissimo

forte

piano

2.

Largo

molto

Fine

Choral. Large.

Gilt als

* *Vivace.*

8m

Recitar

plan-

54

For

P. 120

Love:

Pian.

pp.

Flap | Recitat | Choral Flap ||||

Violino. 1.

all. viv.

p

Recitati 6# 3

Largo.

forbarn

pianiss.

p

Capo volki 6# C

Violino. 2.

Handwritten musical score for Violino 2, featuring multiple staves with musical notation, dynamics, and tempo markings.

all. rit.

Larg. Murab.

piu.:

pianiss.

1.

2.

Fort.

1.

2.

pian.

1.

2.

Capo

Choral. Largo.

Gibb. 2.

Recitat

8# 3

Vivau.

Handwritten musical score for 'Vivau.' in G major (one sharp) and 2/4 time. The score consists of 11 staves. The first staff begins with the tempo marking 'Trotz, lebhaft.' and the dynamic 'pian:'. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings such as 'pian:', 'pp.', 'fort.', and 'p.' are used throughout. The piece concludes with a double bar line and a repeat sign. The notation is in a cursive, handwritten style typical of 18th or 19th-century manuscripts.

Recitad! Choral Hapo

Viola

Handwritten musical score for Viola, featuring multiple staves with notes, rests, and dynamic markings. The score includes the following sections and markings:

- allegretto moderato*
- p*
- Larghetto moderato*
- Recit.*
- Adagio*
- p*
- pianissimo*
- 1.*
- 2.*
- p*
- 1.*
- 2.*
- Fine*
- Choral. Largo*
- Gilt mir*
- 1.*
- Recitativo*

Yivue.



Violine

all. viv. ab miz.

Recit.

Largo. Staccato
Fr. Baum. J. J.

Da Capo

Choral Largo.
Silberm. J. J.

Recit.

vivace

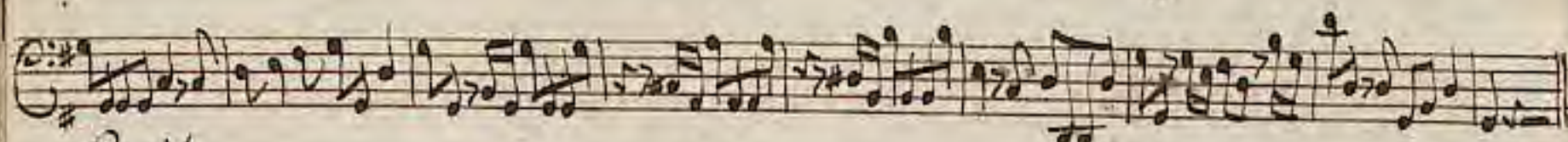
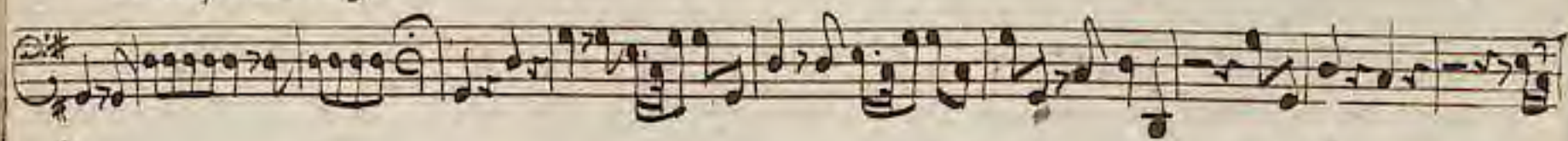
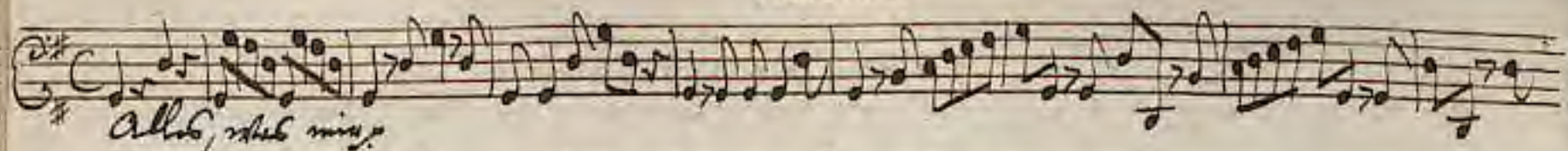
Handwritten musical score on ten staves. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a 3/4 time signature. The first staff is marked with a sharp sign and the word "Solo, la 3^a". The second staff has a sharp sign. The third staff has a sharp sign. The fourth staff has a sharp sign and a "p." dynamic marking. The fifth staff has a sharp sign and a "p." dynamic marking. The sixth staff has a sharp sign and a "pp." dynamic marking. The seventh staff has a sharp sign and a "pp." dynamic marking. The eighth staff has a sharp sign and a "pp." dynamic marking. The ninth staff has a sharp sign and a "pp." dynamic marking. The tenth staff has a sharp sign and a "pp." dynamic marking. The score concludes with a double bar line and the word "Capo" written below the staff.

Recit.

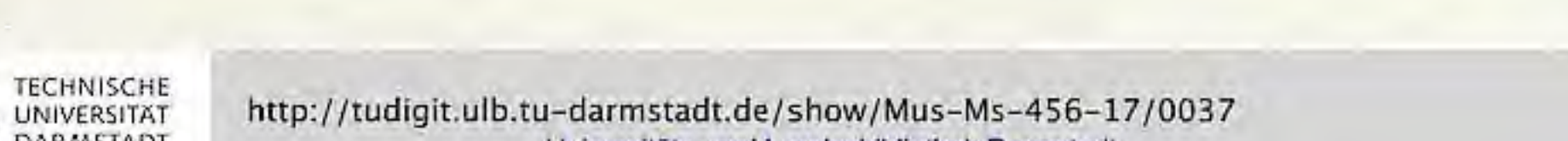
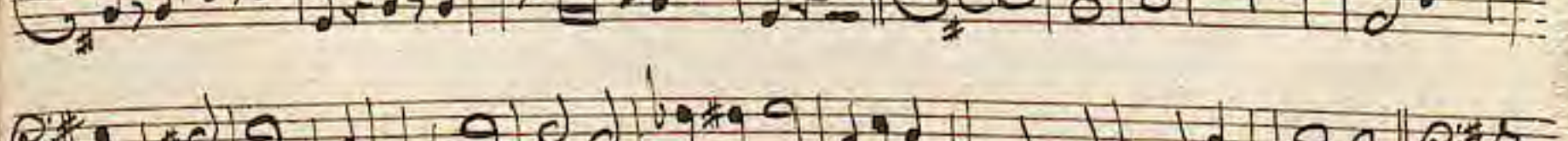
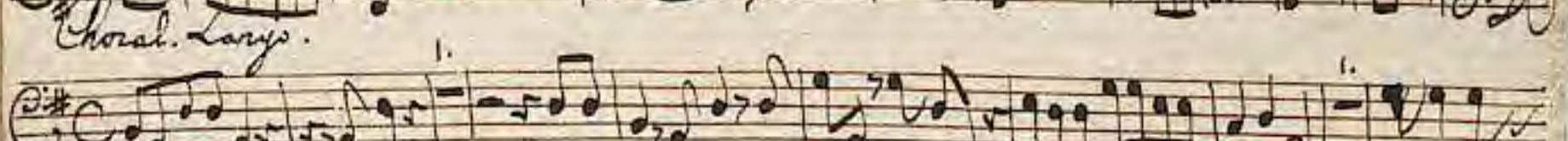
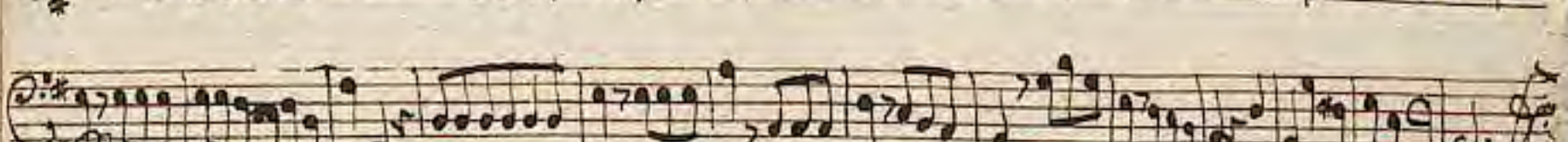
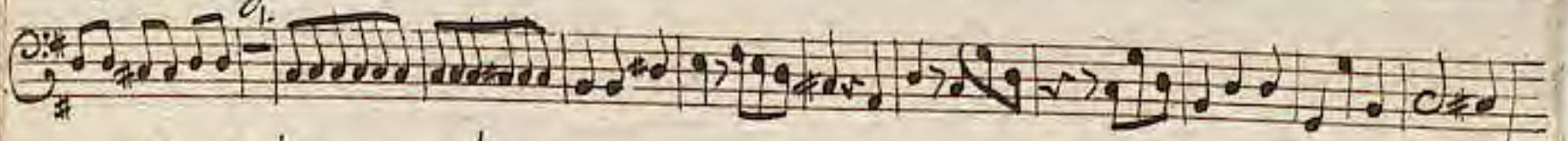
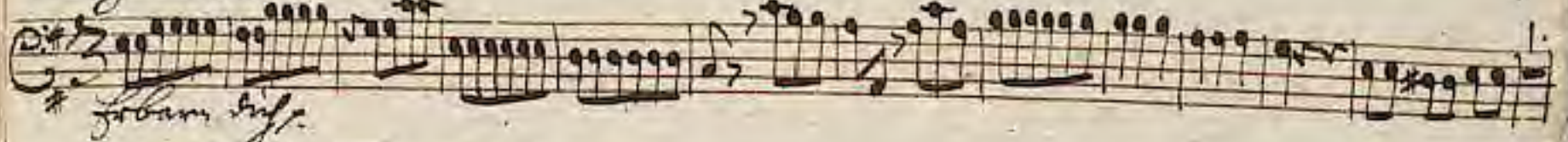
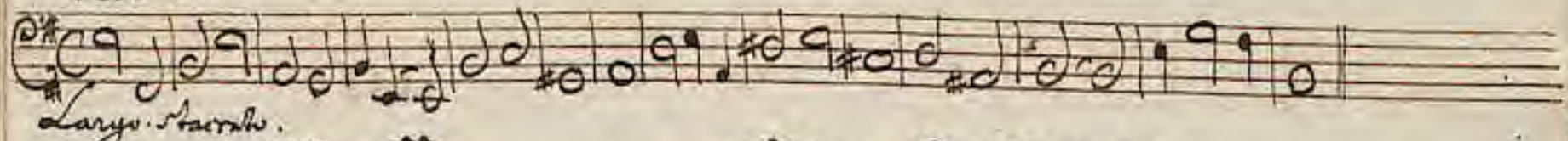
Choral

Da Capo

Violine



Recit:



Trödel

Handwritten musical score for a piece titled "Trödel". The score is written on ten staves, with the first three staves containing the main melody and the remaining seven staves containing the accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano) and *pp* (pianissimo). The score is divided into sections by repeat signs and includes a "Recit:" (Recitative) section. The piece concludes with a "Choral. Capro" (Choral Capriccio) section, which is marked with a double bar line and a repeat sign.



6.

1.

L.

Das Wasser geht an's Trock'n und wird, wenn

last note, far - - - - - + note far - - - - - + note.


 Wo sein Geist — im Herzen war — set, im Herzen war — set, da und —
 staset — da antstaset — eine neue Exaltation, wo sein Geist — im Herzen war —
 — set im Herzen war — — set, da da antstaset — da da antstaset — eine
 neu — — + Exaltation. *Capo* || *Recitat* |

Choral Auf: so laß mich deine *Capo* 

Alto.

6.

1.

Dictum Recitat Aria

Ch

Bleibe du mein pfarrtes Messen,
Auf so laß mich nicht bleiben!

1.

1.

in mein Geth, laß du verheßen, pflege du dich selbst in mir,
laß mich deinen Geist nicht verheßen, daß du allzeit wofest in mir!

q p

Geh' mich, Geh' mich verlange nach dir.
Geh' mich, Geh' mich verlange nach dir.

Recit Aria Recit Choral Aufschluß des



35



Tenore

4.

Alles, alles was mir mein Ha-ter gibt, was mir mein Ha-ter gibt, das
 kommt zu mir; das kommt zu mir; und was zu mir kommt, — — — — —
 was ist es nicht für ein großes, das was ist es nicht für ein großes

Recitat || Aria

5.

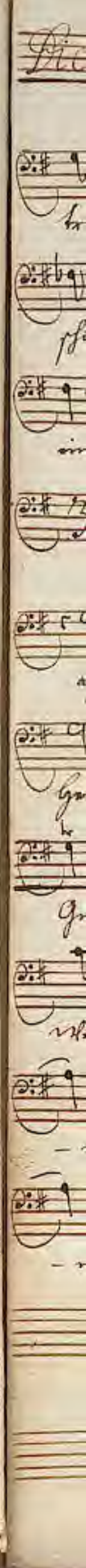
Bilde Dir deine selbstgegebene, in mir hoch, das Du selbst
 auf so laß mich sein bleiben, laß mich seinen Geist selbst bleiben,
 spinge Du dich selbst in mir, Jesu, mich, Jesu, mich und laßt mich auf Dir.
 daß Du allzeit wohnst in mir, Jesu, mich, Jesu, mich und laßt mich auf Dir.

Recit || Aria

6.

Das große Wunder der Natur, das Wunder, das wir selbst nicht verstehen, nicht mehr,
 nicht das Licht selbst in. das Licht selbst in. das Licht selbst in. das Licht selbst in.
 das Licht selbst in. das Licht selbst in. das Licht selbst in. das Licht selbst in.
 das Licht selbst in. das Licht selbst in. das Licht selbst in. das Licht selbst in.
 das Licht selbst in. das Licht selbst in. das Licht selbst in. das Licht selbst in.

Choral Auf: so laß mich sein bleiben Hapo



1735
212

Basso.

Vidum

Könnst, Qualen! Könnst froh seyn, der Quarten Könnst schönster Augen;
 tragt keinen Dofen, der Vater gahst mich selbst in deinen Dofen abzugeben; Er
 schafft allerb. mir. der Dofen gibt keinen Geist, dein Wort speißt Kraft mit Leben
 mir, was sich im folgen laß erwirbt, der wird bald mir gebildet seyn.
 Gebarm dich, Herr! Herr! mein Herz ist voll Gebahren, voll Gebahren,
 auf - schaffe mir auf deiner Gnade, auf deiner Gna - de mir, Gebarm dich,
 Herr! Herr! mein Herz ist voll Gebahren voll Gebahren, auf - schaf - fe mir auf deiner
 Gnade auf deiner Gna - de mir. Kann fleißig mit Blut - dein
 Wort nicht faß - sen, ob soll dich danke ich - noch danke ich laß dich, selb. mir, selb.
 - mir, mein Gott! mein Gott! laß dich die Ähre - dich seyn, selb. mir, mein Gott! selb.
 - mir, mein Gott! laß dich die Ähre - dich seyn.

Capo

8
Bilde dich dem pfaffen Wesen in mein Gedyt Ich verlasse dich
Aufs laß mich nicht bleiben laß mich deinen Geist nicht lassen lassen

In dir hab ich mich gesetzt mich gesetzt mich verlangt nach dir.
allzeit wohnst in mir

Recit || Aria || Recit || Choral aufschlaß mich Capo

